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## TRANSLATING EMOTIONS IN THE MODERN “WASTE LAND”

*WINTERREISE AT THE TURN  
OF THE 20TH AND 21ST CENTURIES*

*In memory of Stanisław Barańczak,  
on the 10th anniversary of his death  
December 26, 2014*

### INTRODUCTION

Anniversaries are not the best reason to undertake a scientific task. However, it is worth mentioning the recent anniversary of the object of my study. Thirty years have just passed since the publication of *Podróż zimowa. Wiersze do muzyki Franza Schuberta* [*Winter Journey. Poems to Franz Schubert's Music*] in 1994,<sup>1</sup> a cycle of twenty-four poems written in Polish by Stanisław Barańczak, a poet and translator,<sup>2</sup> who was living in the United States at the time. They were created to the music by the early Romantic Austrian composer, Franz Schubert, who originally had composed

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<sup>1</sup> Stanisław Barańczak, *Podróż zimowa. Wiersze do muzyki Franza Schuberta* (Poznań: Wydawnictwo a5, 1994). In the same year, one of the contemporary performers of songs by Schubert and Müller, Ian Bostridge, together with the pianist, Julius Drake, made the film “Winterreise” directed by David Alden and Peter West.

<sup>2</sup> At the time when Barańczak was writing *Podróż zimowa*, he was also working on translations of English and American poetry, including: George Herbert, Seamus Heaney, Lewis Carroll, Charles Simic or John Keats (whose 33 poems in Polish – selected, translated, and with an introduction by Barańczak – were published in 1997). The number and scale of his translations are best demonstrated by the title of the essay “From Donne to Lennon” – Magdalena Heydel, “Od Donne’a do Lennona,” *Tygodnik Powszechny*, no. 1 (2015), December 28, 2014, <https://www.tygodnikpowszechny.pl/od-donnea-do-lennona-25446>.

the piece to another cycle of poems by Wilhelm Müller, a German poet who completed his work on *Winterreise* exactly two hundred years ago (as part of his *Gedichte aus den hinterlassenen Papieren eines reisenden Waldhornisten*, 1821-1824). However, *Podróż zimowa* still remains unknown to wider audiences, readers and listeners, outside Poland.<sup>3</sup> Also unknown remains the exceptionally fruitful, almost unprecedented creative gesture the author undertook at the time.

From his *émigré* perspective, Barańczak reached for a masterpiece of European classical music, the song cycle *Winterreise* for voice and piano, and created twenty-three poems as new lyrics for Schubert's songs, as well as his own translation of Müller's poem V entitled "Der Lindenbaum." Not knowing (enough) about this twentieth-century cycle itself and about the author's unique creative concept is, in my opinion, a loss to world culture. For I have no hesitation in calling Barańczak's cycle a masterpiece of modern culture, universal and painfully current.

#### MODERN WINTERREISE

The lyrical subject of these poems – a discerning observer of civilization, environment, society, European and American culture at the turn of the 20th century – describes many of the most important issues of our era from a modern and transcultural perspective. Without forgetting the place he came from and which has a symbolic meaning for him, he becomes a careful interpreter of his new surroundings, in agreement with what Barańczak said about emigration: "for the poet, it is primarily the transfer and imposition of his own symbolic space on a new real space, geographical, social, and linguistic in which he found himself."<sup>4</sup> Einstein's theory

<sup>3</sup> It wasn't until the end of 2018 that bass-baritone Tomasz Konieczny and pianist Lech Napierała released a music album, whose English-language title *Schubert – "Winterreise" to Stanisław Barańczak's Poetry*, primarily emphasizing the composer's well-known name and the title of his compositions, may attract the attention of music lovers outside Poland. See: Marcin Gmys, *Na przekór profanum i tandecie: o "Podróży zimowej" Barańczaka i Schuberta*, CD booklet with *Schubert – "Winterreise" to Stanisław Barańczak's Poetry*, performed by Tomasz Konieczny, and Lech Napierała (Warszawa: Narodowy Instytut Fryderyka Chopina, 2018), 5-25, NIFCCD 058. Małgorzata Grajter notes that "it allows us to revive the discussion on this unusual poetic composition from the perspective of musicology." Małgorzata Grajter, "Stanisław Barańczak's *Podróż zimowa*: Palimpsest, Contrafactum or Translation?" in *Beethoven 8: Studies and Interpretations*, ed. M. Chrenkoff (Kraków: Akademia Muzyczna im. Krzysztofa Pendereckiego, 2021), 252.

<sup>4</sup> Stanisław Barańczak, *Zaufać nieufności. Osiem rozmów o sensie poezji 1990-1992*, ed. K. Biedrzycki (Kraków: Wydawnictwo M, 1993), 55. The literal English translations of Barańczak's poems and other texts were made by the author of this article.

of relativity, various problems of huge agglomerations, bank frauds, gangs, “car cemeteries,” jet planes, the idea of welfare state, consequences of pervasive influence of the media (especially during a war), simulacra, refugees, gadget inventions (for instance a watch that reminds you with a sound to take your medicine), tangled cables, the greenhouse effect described using the metaphor “feverish sweat dripping from under the arctic wrap”<sup>5</sup> – these are just a few aspects of the semiosphere of the modern world presented in these texts.

The subject, a newcomer from the “Old Continent,” shares with us a reflection on this world, in which one can find many features of Thomas Stearns Eliot’s “Waste Land,” which, since Eliot’s time, has already become a “waste” global village. This world is not devoid of a metaphysical dimension (its creator values the heritage of English metaphysical poets whom he translated<sup>6</sup>), but the subject often loses faith in it. This is the case in most parts of the cycle, for example, in poem III, where he asks rhetorically:

Or maybe we weren't at all  
meant to rise above  
the one, the visible one,  
this temporary world?  
*this so-so world?*

A może myśmy wcale  
nie mieli wznieść się nad  
ten jeden, ten widzialny,  
ten tymczasowy świat?  
*ten taki sobie świat?*<sup>7</sup>

Only in poems XVIII and XXIII one can see the return of hope, of which he writes explicitly in the former. In doing so, he refers to George Steiner’s reflections from the essay “The Broken Contract”<sup>8</sup> (whose Polish translation appeared in the same year as *Podróż zimowa* was published<sup>9</sup>).

<sup>5</sup> Stanisław Barańczak, *Podróż zimowa. Wiersze do muzyki Franza Schuberta* (Warszawa: Biblioteka Narodowa, 2021), <https://polona.pl/item-view/040832b8-7daa-4996-a0b7-f2d38e9469cd?page=0>.

<sup>6</sup> Stanisław Barańczak, *Antologia angielskiej poezji metafizycznej XVII stulecia* (Warszawa: Państwowy Instytut Wydawniczy, 1981).

<sup>7</sup> All quotes are from the public domain edition: <https://polona.pl/item-view/040832b8-7daa-4996-a0b7-f2d38e9469cd?page=0>.

<sup>8</sup> George Steiner, “The Broken Contract,” in George Steiner, *Real Presences* (Cambridge: Cambridge University Press, 1986), 51-134.

<sup>9</sup> George Steiner, *Zerwany kontrakt*, trans. Ola Kubińska (Warszawa: Instytut Kultury, 1994).

And yet, when a snowstorm  
will howl frost in your face,  
this hope returns,  
That there is something inside you,  
*That there is something above.*

A jednak, gdy zawieja  
zawyje mrozem w twarz,  
powraca ta nadzieja,  
że coś tam w sobie masz,  
*że coś nad sobą masz.*

Those moments at the bus stop,  
lasting a century,  
those days when in the morning  
nothing but darkness and snow —

Te chwile na przystanku,  
trwające cały wiek,  
te dni, gdy o poranku  
nic tylko mrok i śnieg —

it's not a broken contract;  
it is rather a contact,  
provided in winters' sentences,  
with Something More, that is, with Him.

to nie zerwany kontrakt;  
to raczej – w zdaniach zim  
udostępniany kontakt  
z Czymś Więcej, czyli z Nim.

The subject addresses “Him” directly in poem XXIII. A series of moving confessions and requests, which are united by anaphora at the metrical-syntactic level, are the quintessence of the religious experience of the late modern era:

When the neon glow shines on us —  
be generous, don't mock us.

Gdy świeci nam neonów blask —  
bądź wielkoduszny, nie szydź z nas.

When we drown out the fear in us with noise —  
*At least know what we see in our dreams.*

Gdy zgiełkiem w nas głuszymy strach —  
*wiedz chociaż, co widzimy w snach.*

When hatred stains our face —  
Put us in front of the mirror and make us look.

Gdy plami nam nienawiść twarz —  
przed lustrem postaw, spojrzeć każ.

*When we are tired of contradictory truths,  
From Simplifying save our minds.*

*Gdy nużę nas sprzeczności prawd,  
od Uproszczenia umysł zbaw.*

When we can't speak straight —  
recognize our true voice.

Gdy nie umiemy mówić wprost —  
rozpoznaj nasz prawdziwy głos.

By showing the problems that man had to face in this era — such as the artificiality and triviality of the ubiquitous pop culture, the noise of the mass media, the tendency to simplify worldviews, the crisis of authenticity — the subject reveals his deep awareness of their complex nature: in this and other poems of the cycle. From our contemporary perspective, the world viewed and experienced by the subject of Müller's poems seems less complicated. However, in the Müller-Schubert's songs, we see not only – following Susan Youens – the wanderer who “probes his psychic wounds in a search for meaning conducted against the backdrop of a pervasive

fear of meaninglessness,”<sup>10</sup> but also – following Reinhold Brinkmann – the parable of an individual’s fate in the repressive reality of the police state of Klemens von Metternich.<sup>11</sup> We will then realize the complexity of Müller’s vision as well, and the fundamental difference of the situations faced by the protagonists of both poetic cycles. Not only this fact, resulting from the time distance between them is significant. When comparing the achievements of both poets, it is worth emphasizing the fundamental difference between the tasks they set for themselves.

### THREE ROLES OF THE AUTHOR OF *PODRÓŻ ZIMOWA*

While *Winterreise* had been written by Müller-the-poet (whose work caught Schubert-the-composer’s attention three years afterwards), Barańczak set about writing a new cycle, assigning himself three roles. Firstly, that of a poet, who creates a new version of *Winterreise*; new not only because of a different language but also because of a different historical moment in which it was written: the turn of the twentieth century. Secondly, that of a translator, who makes an interlingual rendition of “Der Lindenbaum.” Thirdly, that of a songwriter who, while working “in and between the arts,” transposes<sup>12</sup> Müller-Schubert’s masterpiece in such a way that the resulting texts of his own twenty-three poems, together with the aforementioned interlingual translation of poem V, can be sung in the new language to Schubert’s original music.<sup>13</sup> The author described his concept more simply: “Although the relationship between my works and Schubert’s music is more intimate and close, my ambition was to write such texts that could be sung to a given melody, and at the

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<sup>10</sup> Susan Youens, *Retracing a Winter’s Journey: Schubert’s “Winterreise”* (Ithaca–London: Cornell University Press, 1991), 52.

<sup>11</sup> Reinhold Brinkmann, “Schubert’s Political Landscape,” in *A New History of German Literature*, ed. D. E. Wellbery (Cambridge, MA–London: Harvard University Press, 2004), 540-46.

<sup>12</sup> I use the term “transposition” in the sense in which it functions in literary theory, translation and semiotic studies. See Gisbert Kranz, *Das Bildgedicht*, vol. 1, *Theorie–Lexikon* (Cologne–Vienna: Böhlau, 1981). Some recent works using this concept are, for example: Karen Bennett, and Rogério M. Puga, eds., *Translation and Transposition in the Early Modern Period: Knowledge, Literature, Travel* (New York–Abingdon: Routledge, 2023); Katalin Kroó, “Intersemiotic Transposition in the Context of Literary Semiotics,” in *Intersemiotics and Cultural Transfer*, ed. K. Kroó and K. Juracsek with the contribution of M. Ojamaa (Budapest–Tartu: Eötvös Loránd University, 2023), 45-73.

<sup>13</sup> The first performances of Schubert-Barańczak’s *Podróż zimowa* were given by Jerzy Artysz (baritone) in the 1990s, shortly after the publication of Barańczak’s volume. In 2011, Andrzej Biegun (baritone) performed the entire cycle at the Krakow Opera. Another performance was recorded in 2018 (see footnote 3).

same time — read in isolation from the music, as independent poems.”<sup>14</sup> It should be emphasized that he fully accomplished the task he set for himself: the artistic value of these texts is very high, and their relationship to both Müller’s poems and Schubert’s music bears the characteristics of regular contrafactum.<sup>15</sup>

The scale of this linguistic and semiotic transposition is revealed by many elements of the poetics of Barańczak’s poems. In each text, there are thematic, lexical, and phonetic references to Müller’s poems that emphasize the specificity of the eras in which both poets lived, and the self-consciousness of the subjects of both cycles. Many of the *signum temporis* of the turn of the twentieth and the twenty-first centuries, building the “semiotics of time” of Barańczak’s cycle, perversely refer to corresponding signs from Müller’s cycle. For example: the image of a vanishing speck of light on a fading TV screen, thanks to the comparison to a “will-o’-the-wisp” in a swamp (number IX), alludes to the landscape from the poems of the author of *Winterreise*, while the medical-ecological-aquatic metaphor of “feverish sweat dripping from under the arctic wrap” (number VI) brings to mind another element of Müller’s landscape – the stream. There are a lot of important (also for the contrafactum form) references on the phonetic level too. They connect both, distant in time, cycles by pairs of paronyms, for example: “ogień” [fire] — “eingezogen” [(I) moved (in)] (poem I), “haust” [gulp] — “Haus” [house] (poem II), “nad” [above] — “[Wange]n ab” [from (my) cheeks], “wcale” [at all] — “fallen” [(are) falling] (poem III), “śniegu” [snow] — “Schnee, du” [snow, you] (poem VI), “Fälscherz” [counterfeiter] — “rauschttest” [rustled], “masz chęć” [if you want] — “Mein Herz” [my heart] (poem VII), “glob” [globe] — “glaub[’s]” [(who) believes] (poem XIV), “dach” [roof] — “gedacht” [(I) thought] (poem XXI), “buntem” [(with) revolt] — “munter” [merrily] (poem XXII).<sup>16</sup>

<sup>14</sup> Stanisław Barańczak, *Podróż zimowa*, <https://polona.pl/item-view/040832b8-7daa-4996-a0b7-f2d38e9469cd?page=0>.

<sup>15</sup> The relationship was described in detail in: Anna Tenczyńska, “Nieobecna (?) muzyka. Kontrafaktura Stanisława Barańczaka,” in *Literackie obrazy nieobecności*, ed. M. Mrugalski, J. Potkański (Warszawa: Alkor, 2005).

<sup>16</sup> You can read about the situational, thematic and phonetic inspirations of *Podróż zimowa* in the paper of Andrzej Hejmej, „Słuchać i czytać: dwa źródła jednej strategii interpretacyjnej (Podróż zimowa S. Barańczaka),” in Andrzej Hejmej, *Muzyczność dzieła literackiego*, 2nd ed. (Wrocław: Wydawnictwo Uniwersytetu Wrocławskiego, 2002).

## TRANSLATING EMOTIONS: A COMPARATIVE ANALYSIS

Let us take a closer look at the example of poem XV to observe the effects achieved by Barańczak thanks to such references, and their modernization in his text. The phonetic similarity between the German “Krähe” [crow], from Müller’s poem, and the Polish “krechę” [line], allows us to refer the crow to the figure of a jet plane that leaves this “line” in the sky, the contrail, crossing out the transcendent dimension: “Paradise.” These two poems are also linked by other analogies. At the thematic level, the analogy is the airspace and flight motif, while at the symbolic level, it is the indication of the vertical direction: in Müller’s text — down, in the figure of “the grave,” in Barańczak’s text — up, in the figure of the “sky” and “Paradise”:

Eine <u>Krähe</u> war mit mir Aus der Stadt gezogen, Ist bis heute für und für Um mein Haupt geflogen.	Białą <u>krechę</u> skreśla coś odrzutowiec-brakarz. Ziemio, jeszcze nie masz dość? Czego znów wymagasz?	A jet-garbler is crossing something out with a white line. Earth, haven't you had enough yet? What do you require again?
<u>Krähe</u> , wunderliches Tier, Willst mich nicht verlassen? Meinst wohl bald als Beute hier Meinen Leib zu fassen?	<u>Krechę</u> , trwałą nawet mniej niż ekskrement wróbli, stawiasz na wieczności nieb – ty, balonik próbny?	A line, even less lasting than the excrement of sparrows, you are drawing on the eternity of heavens you, a little trial balloon?
Nun, es wird nicht weit mehr gehn An dem Wanderstabe. <u>Krähe</u> , laß mich endlich sehn, Treue bis zum Grabe!	Gdy za odrzut uznał Raj brakarz-odrzutowiec – <u>krechę</u> sama sobie daj, konsekwencji dowiedz.	When the garbler-jet considered Paradise as a discard — cross yourself out, prove the consequences.
<i>(<u>Krähe</u>, laß mich endlich sehn, Treue bis zum Grabe!)<sup>17</sup></i>	<i><u>Skreśl</u> się sama [...]: biała, prosta spowiedź.</i>	<i>Delete yourself...: white, simple confession.</i>

This poem is a good example, in the context of which one of the key questions for my reflection can be asked: at what levels of the text can one look for emotions in *Podróż zimowa*? It is difficult to record emotions at the versification level, which in these works is subordinated not to the voice of the (modern) subject — along with its corporeality and affectivity, which we most often deal with in modern poetry, and which Barańczak achieved in his other poems, using the anti-syntactic verse — but to the metric and rhythmic dimension of Schubert’s musical text. This text is therefore a kind of matrix to which the subject must largely adapt his own

<sup>17</sup> Wilhelm Müller, *Die Winterreise*, accessed March 1, 2024, <https://www.projekt-gutenberg.org/muellerw/winterr/winterr.html>.

statements, not only at the metrical level, but also at the lexical one, to the extent that the musical meter influences the choice of words with a precisely determined number of syllables, narrowing the framework of the dictionary the poet draws words from. Even though he could have had more freedom at this level, he limits it by using the (self-)irony that is omnipresent in *Podróż zimowa*. This is one of the most important stylistic figures for the cycle: we can observe it in each of the poems, shimmering with different shades in each of them. In the analyzed example (poem number XV), the subject contrasts “Paradise” with “Earth,” addressing the latter with an ironic apostrophe:

...	...
Earth, haven't you had enough yet? What do you require again?	Ziemio, jeszcze nie masz dość? Czego znów wymagasz?
...	...
When the garbler-jet considered Paradise as a discard — cross yourself out prove the consequences.	Gdy za odrzut uznał Raj brakarz-odrzutowiec – krechę sama sobie daj konsekwencji dowiedz.
Delete yourself...: white, simple confession.	Skreśl się sama [...]: biała, prosta spowiedź.

We know how irony creates and enables emotional distance, becoming a mechanism for rationalizing one's experience, but we also know that it does not eliminate the experiencing of emotions, either by the originator of the ironic message or its recipient.<sup>18</sup> I would therefore add to Dan Sperber's and Deirdre Wilson's definition of irony (important for my considerations), according to which it is a metacommunicative ability to infer a speaker's intentions from his or her utterances,<sup>19</sup> that in some situations it is also the ability to infer a speaker's emotions. In the quoted fragment of the poem XV, an ironic tone is the result of the wordplay based on paronymy:

<sup>18</sup> I agree with Anna Milanowicz's opinion that “irony is a way of seeing things, of experiencing things, encoding and decoding meanings. Irony in communication is always dynamic, created and re-created in the process of interaction and interpretation between the originator and the recipient. Irony is a means used not only to deliver a description of circumstances, but on top of this it conveys attitude and involves feelings on both sides of the communication channel.” Anna Milanowicz, “Irony as a Means of Perception Through Communication Channels. Emotions, Attitude and IQ Related to Irony Across Gender,” *Psychology of Language and Communication* 17, no. 2 (2013): 128-29.

<sup>19</sup> Dan Sperber, and Deirdre Wilson, “Pragmatics, Modularity and Mind-Reading,” *Mind and Language* 17, no. 1-2 (2002): 5. Their “relevance theory” would be close to Barańczak's own attitude to language and communication.



"odrzutowiec" — "odrzut" [jet aircraft — recoil/waste]. And when its subject advises "Earth" to "cross yourself out," his emotions can be read primarily thanks to the use of another, even stronger irony. This irony is based on the colloquial phrase: "krechę sama sobie daj" [cross yourself out], carrying a heavy load of negative emotions: disappointment with the loss of metaphysical dimension, irritation, and anger, which emanate throughout the final fragment of the poem.

What is significant for all of Barańczak's work is that such colloquial phraseological expressions are a sign of the subject's "own speech," an individual language, as opposed to the speech imposed by the system (in his early poetry: by the totalitarian political system; in his later poetry: by the compelling aspects of the social system, and finally — by disasters and disease), from which the subject of his poems tries, in various ways, to break free. As Włodzimierz Bolecki, one of the outstanding researchers of the poet's work, writes, emphasizing the emotional character of such expressions:

Barańczak reduces here social speech, colloquial, often trivial and almost jargon-like, to the private, personal perspective of the "I" of the speaker. In this way, the nature of a linguistic stereotype changes: it serves as an individual, unique, solemn speech, saturated with emotion and pathos. A phraseological expression in colloquial speech becomes more valuable — it acquires a modality that it did not have before. Behind each such expression in the poem, there is a modal frame such as "I really feel this way, this is what I think, this is what I say." In this way, the conventionality of anonymous phraseologisms of everyday speech is overcome by the modality of confidence, confession or passion of the person who speaks in the poem.<sup>20</sup>

#### BETWEEN VERBAL TEXT(S) AND MUSIC

In the broadest context of the relationship of the new cycle with *Winterreise*, emotions become most clear at the intersection of the emotional dimension of the text with the expression of music. Barańczak decided to set the words from the two penultimate lines of poem XV in the moment of Schubert's composition, which has the greatest dramatic expression, achieved primarily through the dynamics of the crescendo and the rising melody. This is an example in which the twentieth-century

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<sup>20</sup> Włodzimierz Bolecki, "Język jako świat przedstawiony: o wierszach Stanisława Barańczaka," *Pamiętnik Literacki* 76, no. 2 (1985): 166.

lyrics, along with their emotional dimension, follow Schubert's music. However, there are also poems in which the opposite happens: large fragments of the new verbal text of the song contradict the expression of emotions in the music. This contradiction reaches a particularly strong tone in poem XI, the topic of which is the influence of the media on people during a war. The moral relativism that governs the media, equating information about the most tragic events with "news from the entertainment world", the weather forecast and sports, without any valuation, may deprive a man of what constitutes the essence of humanity:

I thought as the sky was turning pink at dawn:  
 "So what if there's a war going on somewhere?  
 It is a beast that finishes off a beast,  
 because that's all it can and knows  
 because that's all it can and knows."

Myslałem, gdy świt różowiał:  
 „Co z tego, że wojna gdzieś trwa?  
 To bestia wykańcza bestię,  
 bo tylko to umie i zna,  
 bo tylko to umie i zna”.

Elsewhere, the first sniper  
 pressed the trigger of the day;  
 when the bullet reached its target,  
 I realized the target was me.  
*Yes, I'm talking about the killed one  
 and that it was me.*

Gdzie indziej, pierwszy snajper  
 nacisnął cyngiel dnia;  
 nim pocisk dobiegł celu,  
 pojąłem, że jestem nim ja.  
*Tak, mówię o zabitym  
 i o tym, że jestem nim ja.*

But the screen was glowing again,  
 because it was time for another murder;  
*and the screen without respite  
 cut the news' cake,  
 news from the entertainment world  
 today's forecast and sports,  
 today's forecast and sports.*

Lecz ekran znów promieniał,  
 bo czas był na inny mord;  
*znów ekran bez wytchnienia  
 rozkrawał doniesień tort,  
 nowiny ze świata rozrywki  
 prognozę na dziś i sport,  
 prognozę na dziś i sport.*

A comparative analysis of the semantic fields in which the most important lexemes are concentrated for the first two stanzas of the corresponding poems by Barańczak and Müller (entitled "Frühlingstraum" [spring dream]), reveals a great contradiction between them. In the Romantic poem, these are words related to spring, life, blooming, and joy: "Blumen" [flowers], "blühen" [bloom], "Mai", "Wiesen" [grasslands], "lustig" [funny], "Vogelgeschrei" [bird screaming]. The contemporary poet decided to keep such a cheerful and bright tone in only the first four lines, which is built on the words: "świt" [dawn] and "różowiał" [was turning pink]. It creates an exceptionally strong contrast with the remaining lines — in which the most emotionally negative words are: "wojna" [war] and "bestia" [beast]:

Ich träumte von bunten <u>Blumen</u> , So wie sie wohl <u>blühen</u> im Mai; Ich träumte von grünen <u>Wiesen</u> , Von <u>lustigem</u> <u>Vogelgeschrei</u> .	Myślałem, gdy świt rózował: „Co z tego, że <u>wojna</u> gdzieś trwa? To <u>bestia</u> wykańcza <u>bestię</u> , bo tylko to umie i zna”.	I thought as the sky was turning pink at dawn: “So what if there’s a <u>war</u> going on somewhere? It is the <u>beast</u> that finishes the <u>beast</u> , because that’s all he knows and knows.”
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This contrast is further intensified in the relationship of the last three lines of the first stanza of Barańczak’s poem with music in a major key, which evokes positive emotions: cheerful and soothing, corresponding to the mood (*Stimmung*) of the first stanza of Müller’s poem. The character of the music changes dramatically in the second stanza of *Winterreise*, evoking anxiety. It is true that the lexemes in this fragment of Barańczak’s poem have a much stronger negative character — “snajper” [sniper], “cyngiel” [trigger], “zabity” [the killed one] — than the lexemes from Müller’s poem: “kalt” [cold], “finster” [dark]. In the second stanzas of the poems by both poets, we can observe the similarity of the semantic fields and thus of the emotions expressed by the subjects:

Und als die Hähne krähten, Da ward mein Auge wach; Da war es <u>kalt</u> und <u>finster</u> , Es <u>schrien</u> die Raben vom Dach.	Gdzie indziej, pierwszy <u>snajper</u> nacisnął <u>cyngiel</u> dnia; nim pocisk dobiegł celu, pojąłem, że jestem nim ja. <i>Tak, mówię o</i> <u>zabitym</u> <i>i o tym, że jestem nim ja.</i>	Elsewhere, the first <u>sniper</u> pressed the <u>trigger</u> of the day; when the bullet reached its target, I realized that it was me. <i>Yes, I’m talking about</i> <i>the killed one</i> <i>and that it is me.</i>
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A comparison of three bars (68-70) of the score of song XI, “Frühlingstraum,” with the musical notation of the new song with Barańczak’s text, shows one of the culminating moments of this fragment, in which the melody suddenly jumps upwards. In the Polish version, the culmination moment occurs next to the words: “jestem nim [celem snajpera] ja” (“it was me [the target of a sniper]”):

The image displays two systems of musical notation for bars 68-70 of Franz Schubert's song XI, "Frühlingstraum". Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is two sharps (D major), and the time signature is 3/4. The first system features the German lyrics "und den - ke dem Trau - me nach." with dynamic markings *f* >, *f*, and *ff*. The second system features the Polish lyrics "i o tym, że je - stemnim ja" with the same dynamic markings. The piano accompaniment in both systems includes a steady eighth-note bass line and chords in the right hand.

Figure 1. Bars 68-70 of the song XI of *Winterreise* ("Frühlingstraum"), and the same bars with a fragment of the poem XI by Stanisław Barańczak (own arrangement based on Franz Schubert's Werke, Serie XX, Band 9, 1827-28 – public domain)

## CONCLUSION

In cases such as the one in song XI by Schubert-Barańczak (to express it in the words of Antoni Libera), music becomes an "arbitrator" of modern world and of modern man, their critic, "the critic of Human Being's crisis."<sup>21</sup> I am rather inclined

<sup>21</sup> This is how Antoni Libera has concluded his essay on *Podróż zimowa* in Stanisław Barańczak, *Zimy i podróże. Lekcja literatury z Antonim Liberą* (Kraków: Wydawnictwo Literackie, 1997), 23.

towards the statement that the dissonance between the meaning and expression of some fragments of the poems in the entire cycle as well as the expression of Schubert's music support the subject in his attempts to name this crisis and the emotions it evokes. It helps him express not only emotions he cannot express verbally, and the “contradictory truths” of our era, but also universal truths about the human being. As an eminent musicologist and researcher of Schubert's work, Reinhold Brinkmann noted: “In the aesthetic system of German idealism, poetry becomes a medium and a representation of subjectivity. By making this subjectivity, its fascination and fragility, its danger and its crisis the idea and structure of his music, Schubert becomes an instance of truth in a process of internalizing social experiences.”<sup>22</sup>

Finally, it is appropriate to mention a third anniversary: in December 2024, ten years have passed since the death of the author of the twentieth-century *Winterreise*, an outstanding interlingual translator, but above all an indispensable translator of the complexities and contradictions of the modern *conditio humana*. Just as Schubert translated the emotions of the subject of Müller's poems into music, Barańczak translated into words the emotions of a modern inhabitant of a “waste” global village, filtering them through emotions recorded by both early Romantic creators in their joint work. An in-depth comparative analysis of the emotional dimensions of *Podróż zimowa* in relation to Müller's cycle and, above all, to Schubert's music (which exceeds the scope of a single chapter of a book), would undoubtedly enrich the field of the cultural history of emotions.<sup>23</sup> Referring to the title metaphor of the cycles, “journey,” it can be said that for the Polish author, his work has become one of the possible paths of a symbolic return to his continent. For the audience of this “double translation” — made within two languages and two semiotic systems — *Winterreise*, a masterpiece of European music, with its own historical, social and cultural contexts, as well as an entire, rich history of reception, will never sound the same and have the same meaning, since it made a “journey” to the new temporal and hermeneutical dimension.

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<sup>22</sup> See Reinhold Brinkmann, “Musikalische Lyrik, politische Allegorie und die ‘heil’ge Kunst’: Zur Landschaft von Schuberts *Winterreise*,” *Archiv für Musikwissenschaft* 62, no. 2 (2005): 76.

<sup>23</sup> See, for example, six volumes of *A Cultural History of the Emotions*, ed. S. Broomhall, J. Davidson, A. Lynch (London: Bloomsbury Academic, 2019).

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## TRANSLATING EMOTIONS IN THE MODERN "WASTE LAND"

## WINTERREISE AT THE TURN OF THE 20TH AND 21ST CENTURIES

## Summary

The subject of this paper is the process of translating emotions in *Podróż zimowa* (1994), a cycle of 24 poems by the poet and translator, Stanisław Barańczak. The Polish author wrote them to the music of Franz Schubert, who had previously composed this music to the work of another poet, Wilhelm Müller. In each of these three artefacts – by Müller, Müller-Schubert, Müller-Schubert-Barańczak – a different emotional landscape is created. The comparative analysis of selected aspects of each of them, proposed in the article, provides the opportunity to examine the exceptionally complex process of translating emotions: from the early romantic poetic text to music of the same era, and from these vocal works – back to a poetic text, almost two hundred years younger. One of the crucial figures we can observe in *Podróż zimowa*, when read or listened to, is irony, both in the poems as well as between them and the Schubert's music.

**Keywords:** *Podróż zimowa*; *Winterreise*; Stanisław Barańczak; Wilhelm Müller; Franz Schubert; emotions; translation

## PRZEKŁAD EMOCJI NA NOWOCZESNEJ „ZIEMI JAŁOWEJ”

## WINTERREISE PRZEŁOMU XX I XXI WIEKU

## Streszczenie

Tematem artykułu jest proces przekładu emocji w *Podróży zimowej* (1994), cyklu 24 wierszy napisanych przez poetę i tłumacza, Stanisława Barańczaka, do muzyki Franza Schuberta, skomponowanej przez niego do słów innego poety, Wilhelma Müllera. Z każdego z tych trzech artefaktów – Müllera, Müllera-Schuberta, Müllera-Schuberta-Barańczaka – wyłania się inny krajobraz emocjonalny. Zapropionowana w artykule analiza porównawcza wybranych aspektów każdego z nich daje możliwość przyjrzenia się wyjątkowo złożonemu procesowi przekładania emocji: z wczesnoromantycznego tekstu poetyckiego na muzykę tej samej epoki i z powstałych w ten sposób utworów wokalnych – z powrotem na tekst poetycki, młodszy od nich o prawie dwieście lat. Jedną z kluczowych figur, jakie możemy zaobserwować w *Podróży zimowej*, czytając ją lub jej słuchając, jest ironia, obecna zarówno w samych tekstach wierszy, jak i pomiędzy nimi a muzyką Schuberta.

**Słowa kluczowe:** *Podróż zimowa*; *Winterreise*; Stanisław Barańczak; Wilhelm Müller; Franz Schubert; emocje; przekład